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the most part recent productions, are well chosen, representative, and of more than usual merit. Among the paintings reproduced in the catalogue are "At Anchor, Venice," by Frank Duveneck; "Cape Ann Coast," by Edward Potthast; "Les Bateaux," by Elizabeth Nourse; and "Phlox Blossoms," by Sergeant Kendall. The exhibition in the Albright Gallery, Buffalo, contains 263 paintings, quite a number of which are special loans. Charles L. Freer, for instance, has generously contributed works by Thomas W. Dewing, Abbott H. Thayer, and Tryon, which are included in the collection deeded to the nation; Radcliffe College has lent the portrait of Miss Irwin painted by Cecilia Beaux; the Pennsylvania Academy of the Fine Arts has lent "The Crimson Rambler," by Philip L. Hale; Mr. William T. Evans, Mr. George A. Hearn, and other collectors have also made contributions. From Buffalo this exhibition will go to St. Louis, where it will be set forth in the City Art Museum. The exhibition at Worcester is the smallest of the three, comprising less than seventy paintings. It upholds, however, an exceptionally high standard and is admirably displayed. The most advanced and at the same time the most conservative work is shown therein—the works of painters who have visions but are not forgetful of the traditions of art. All of these exhibitions are more or less on the route of summer travel and collectively they present, as it were, the cream of the past season's output.

A REINFORCED MUSEUM USE An interesting experiment to develop intelligent appreciation among the school children of New York was tried lately by the Art Committee of the Public Education Association of that city. Dr. James P. Haney, director of Art in the High Schools of New York, gave a series of talks with stereopticon illustrations at the Metropolitan Museum where a class room is provided. After the talks the High School pupils (constituting the audience) were personally conducted, in groups of one hundred or

more, through the Museum, the lecture being continued, as it were, with concrete illustrations. Subsequently compositions on the various subjects treated were written by the pupils, and to the best of these prizes were awarded. These prizes consisted of pictures and casts suitable for school room decoration. For example: a large colored reproduction of "A Dutch Family," by Rembrandt, was given as a prize for a composition of the "Knitting Lesson," by J. F. Millet; a cast of the "Jaguar," by Eli Harvey, for a composition on "Furniture." In one school where two pupils were prize winners the award was made jointly and took the form of a "Mural Proof" in color of Michelangelo's "Delphic Sibyl," which was presented, by the winners, to the school.

ART IN UTAH It is not generally known that the first State Art Society was established in Utah. In 1898 Alice Merrill Horne planned and carried through the project of establishing such an organization, and persuaded the Legislature, of which she was a member, to appropriate \$1,000 annually for exhibition purposes. Three hundred dollars of this amount has regularly been devoted to a prize and the rest has been expended for transportation charges, printing, and other incidental expenses. Last year, through the efforts of J. B. Fairbanks, of Salt Lake City, the appropriation was increased to \$2,000, the additional thousand to be used for the purchase of pictures. The annual exhibitions are held in different parts of the State, in school or college buildings, where, at the same time lectures are given on the Fine Arts. Fifty paintings have already been acquired as a nucleus for a permanent collection and these are distributed at present as loans to the State University, the Ogden High School and the Commercial Club of Salt Lake City. Provision has been made, however, in the plans of the new Capitol, for an art gallery, and there, eventually, all the paintings purchased by the State will be permanently shown.